



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PASSING OF A FAMOUS ARTIST, EDWARD MORAN

In the death of Edward Moran, who passed away in his New York studio on June 9th last, America lost one of its ablest and most versatile artists. Coupled with his rare ability as a painter, he had an unusual aptitude for teaching his art, and, perhaps what is equally noteworthy, a genius for work. To him is due primarily the development of his brothers, Thomas and Peter, and also of the younger generation of Morans, Percy and Leon, all of whom have acquired enviable reputations.

In a broader sense, he exerted a deep influence on many another American artist, since he was one of the earliest and staunchest members of that school to which Inness and Wyant belonged, and which did so much to give distinctiveness and character to American art. Throughout his long career his work held its own in all the changes of taste and fashion, and he maintained his popularity to the end. Indeed, he had scarcely laid down his brush on finishing his last commission, a painting for Mr. Dewitt of Oswego, when he succumbed to the disease which had made him more or less an invalid for a year.

Opinions may differ as to his rank, but Mr. Moran, by common acceptance, was a universal genius as a painter. His range of subjects was broad, and he used with equal facility as mediums of expression oils, water-colors, and pastel. Few artists have painted more charming landscapes or better cattle pieces, and none, perhaps, have surpassed him as a painter of marines. It is as a painter of seascapes, doubtless, that he will live in fame.

Mr. Moran's life, savoring as largely as it did of the drudgery of the studio, was not without its touch of romance, that will be appreciated by all artists who have had forced upon them the irony incident to successful achievement. He was born at Bolton, Lancashire, England, August 19, 1839, coming with his family to Philadelphia at the age of fifteen, and later settling in Maryland. There for upward of seven years he worked at a power loom. His love of art, however, which had first evinced itself in boyhood in an ability to cut figures from paper, and later in clever sketches which he drew on the cloth as it came from his loom, determined the young man to follow an artistic career.

So one day he packed his personal belongings and set out on foot for Philadelphia, walking the entire distance. As might have been expected, he, on arriving in the Quaker City, found the necessities of subsistence more imperative than the impulse to make pictures. With art, therefore, as a beacon before him, he first became an em-



OFF SANDY HOOK
By Edward Moran
Collection of Mr. John Miller, New York



ploye in a cabinet-making establishment, then he worked in a bronzing shop, and finally he took his first lessons in painting—houses.

In these early days of stress he demonstrated the fact that all things come to him who waits and hustles while he waits, the turning point of his life being when he secured an introduction to Paul Webber and James Hamilton, at that time among the best known artists in Philadelphia. He began his artistic career under their guidance and at their instance took a room in Callowhill Street, and opened as modest and perhaps as ill-equipped a studio as ever sufficed the purposes of an aspirant for fame. Ability, patience, time, and industry won the day, and it was not long before he in a sense became the art godfather of his family.

"He taught the rest of us Morans all we know about art and grounded us in the principles we have worked on all our lives," said his brother Thomas Moran recently on his return from the Yellowstone region, where he was sojourning on a sketching tour at the time of Edward's death. "It is scarcely probable that any of us would have been painters had it not been for Edward's encouragement and assistance. Such ability as we had was doubtless latent in us, but he gave us our bent, and such successes as we have attained, we primarily owe to him."

Twenty-five years ago Edward Moran left the city in which he had first obtained recognition and went to New York, where, with occasional visits to London and Paris, he lived to the time of his death. The amount of work he accomplished during the last quarter of a century was enormous, and yet, despite the great output of his studio, he never slighted his canvases or resorted to pot-boiling methods. His work was all true, direct, and sincere.

In a measure he lacked the ideality of his brother Thomas, and was not wooed as was the latter by the grander aspects of nature. His tastes were more pastoral, and his landscapes, therefore, were simpler and less pretentious than his brother's. Indeed, his cattle pictures were a direct outgrowth of this peculiar bent of mind, being due to his love of domestic animals and to the human interest with which he sought to invest his canvases.

As a painter of the sea in its many moods and phases, Edward Moran, it is commonly admitted, had no superior in America. He recognized his forte and fostered his ability in this line. He had an ambition to live in history as a great marine painter, and shortly after his change of residence to New York he outlined for himself a series of historical paintings, which, in a sense, should be a pictorial narrative of the achievements of the American navy. For the execution of this great enterprise he began studiously to prepare himself in every possible way, and he undertook his task, leaving his provisional outline lax enough to permit of changes and additions, but adhering throughout to his fixed purpose.

This most important series was begun twenty years ago, and was finished soon after the close of the war with Spain. It consists of thirteen paintings representing thirteen important epochs in the marine history of the United States. They are: The Ocean; the highway of all nations. Landing of Eric the Red in the new world in 1001. Santa Maria, Nina, and Pinta. Debarkation of Columbus. Midnight mass on the Mississippi over the body of De Soto. Sir Henry Hudson entering New York harbor on September 11, 1609. Embarkation of the Pilgrim Fathers at Southampton on October 5, 1620. First recognition of the American flag by any foreign government in the harbor of Queberon, France, on February 13, 1776. Burning of the United States frigate Philadelphia in the harbor of Tripoli on February 16, 1804. Great Armstrong, brig, engaging the British fleet in the harbor of Fayal on September 26, 1814. Iron vs. Wood; the sinking of the United States steamship Cumberland by the Merri-mac in Hampton Roads. The white squadron's farewell salute to the body of Captain John Ericsson in New York harbor on August 25, 1890. The return of the conquerors, typifying the victory of the navy in the war with Spain.

Many art lovers will doubtless see more merit in Mr. Moran's simpler canvases, but this is largely a matter of taste. The artist was a severe critic of his own work and it remains for time to prove whether his judgment as regards his own achievements was not sound.

Among Mr. Moran's best known and most highly prized paintings are his "Return of the Fishers," "The White Cliffs of Albion," "New York Harbor," and "The Statue of Liberty on the Day of Unveiling," the latter of which was sold to Mr. Drexel, of Philadelphia, for ten thousand dollars. Throughout his career, Mr. Moran was deeply interested in organizations devoted to the advancement of his art. He was a charter member and at one time vice-president of the Lotus Club, a member of the American Water Color Society, an associate of the National Academy of Design, and a member of the London Water Color Society.

HUGH W. COLEMAN.



RECENT WORK OF ILLUSTRATORS— CHARLES ROBINSON

The following pictures are fairly indicative of the work of one of the younger English decorative illustrators, Charles Robinson. He is one of the most charming of artists for children, combining delicacy of thought and a wealth of invention. He shows a quaint and sometimes weird fancy, a love of fantastic architecture and a fearlessness in the use of strong outlines and suggestive white spaces. His drawings are well worth the study of those who find delight in poetic conceits gracefully expressed.